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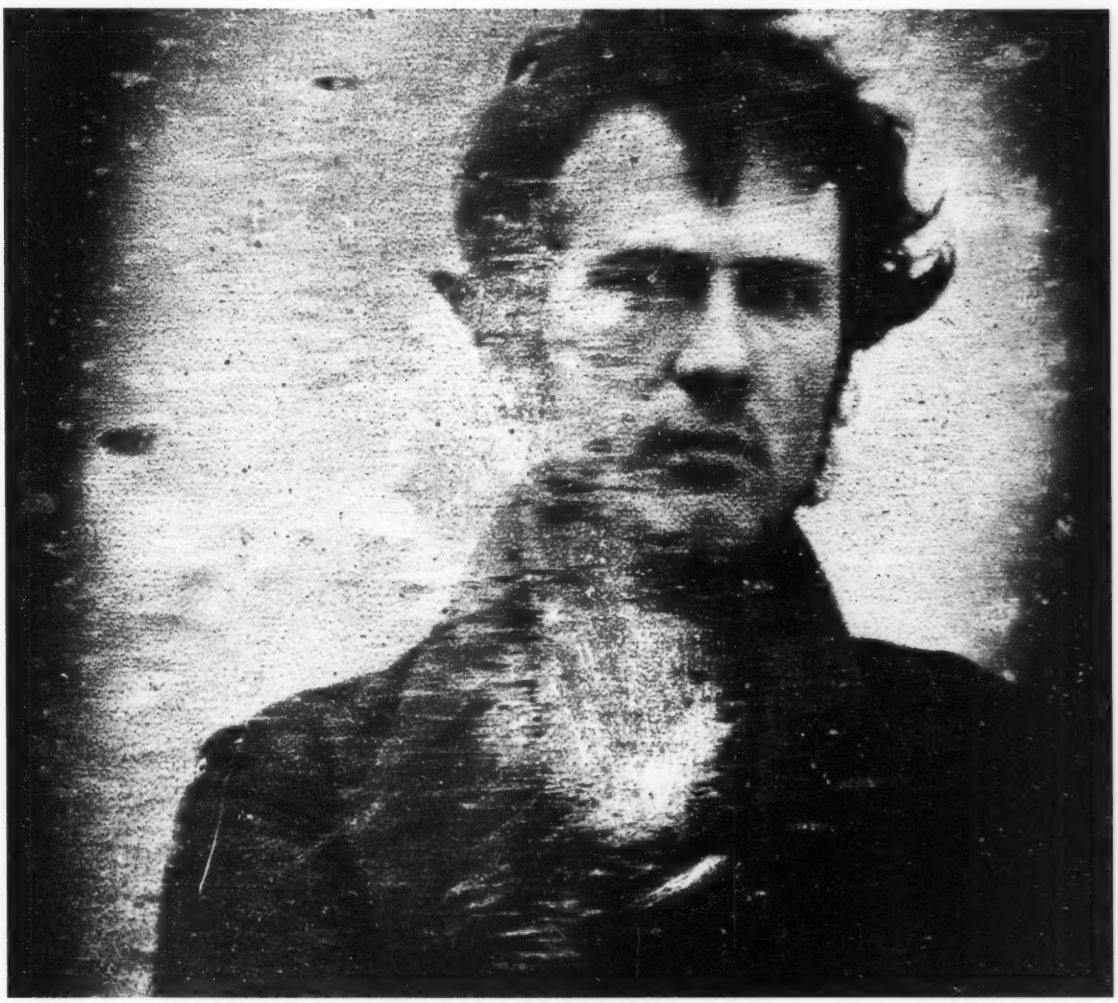

The Carson Collection

Library of Congress
INFORMATION BULLETIN

Vol. 55, No. 18
October 21, 1996

JAMES H. BILLINGTON
Librarian of Congress

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On the Cover: Robert Cornelius's 1839 quarter-plate daguerreotype self-portrait. This daguerreotype is believed to be the earliest extant U.S. portrait photograph. *From the Marian S. Carson Collection.*

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Comparable institutions and organizations in other countries may arrange to receive the *Bulletin* on an exchange basis by applying in writing to the Library's Exchange and Gift Division. All other correspondence should be addressed to the LC Information Bulletin, Public Affairs Office, Library of Congress, Washington, DC 20540-1610.

GUY LAMOLINARA, Editor
SHARON WINFIELD, Production

News from the National Digital Library

New Collections Make Debut, Including Houdini Materials

Exactly 70 years after the death of the modern world's most famous illusionist, photographs and documents from Houdini's legendary life appeared Oct. 31 on the Library's World Wide Web site.

The Houdini Collection is included in "The American Variety Stage," one of two new collections available on the Library's World Wide Web site. The other new collection is "Inside an American Factory: The Westinghouse Works."

Houdini, known during his life as the "Genius of Escape Who Will Startle and Amaze," bequeathed his collection of rare books and manuscripts on the history of magic and personal documents to the Library of Congress. Highlights are now accessible on-line as part of the National Digital Library Program, available at http://www.loc.gov/.

"The American Variety Stage" collection is a multimedia anthology illustrating vaudeville and other forms of popular entertainment, that thrived during the period 1870-1920. The materials include English- and Yiddish-language playscripts, souvenir playbills and programs, and paper print films. Theater posters and sound recordings will be added soon.

Early motion pictures of American factories produced from the Library's collections of rare paper prints are also also available on-line. (Before the amendment of the copyright law in 1912, motion pictures were registered for copyright protection following the procedure for still photographs. Motion picture producers were required to deposit with the Library paper contact prints made directly from the film negatives. These prints ranged in length from a few frames to the entire movie.)

The other collection, "Inside an American Factory: The Westinghouse Works" provides a glimpse of turn-of-the-century industrial life, including footage of working machinery and scenes of male and female workers on the job.

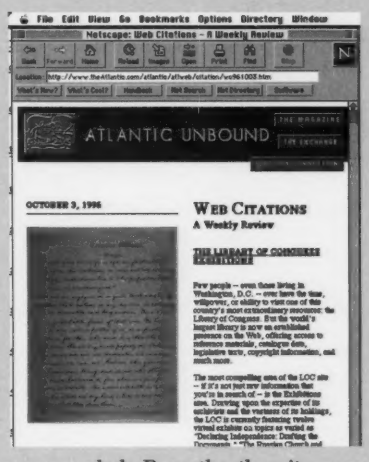
A detailed report on two new on-line collections will appear in a future issue of the LC *Information Bulletin*.

'The Most Compelling Area'

Atlantic *Web Site Praises Library's On-Line Exhibitions*

Calling the Library "one of the country's — and the Web's — most extraordinary resources," "Atlantic Unbound," an on-line web site produced by *The Atlantic Monthly*, cited the Library's on-line exhibitions as being "the most compelling area" of the Library's web site, "if it's not just raw information that you're in search of."

"The world's largest library is now an established presence on the Web, offering access to reference materials, catalog data, legislative texts, copyright information and much more," the article, called "Web Citations: A Weekly Review," said.



This is not the first time the Library's World Wide Web initiative (http://www.loc.gov/) has been commended. Recently, the site was placed among the "Top 5% of All Web Sites" by Point Communications, an Internet rating service (see *LC Information Bulletin* June 24-July 8, 1996).

The *Atlantic* piece said the "historical and cultural content these exhibits provide is first-rate, but what is most compelling is the access offered, at the click of a mouse, to a copy of the Gettysburg Address in Lincoln's handwriting, or a fragment of the Dead Sea Scrolls or the Soviet memo ordering the forced collectivization that led to the horrific Ukrainian famine of the 1930s."

The Library will continue to place its major exhibitions on-line, including the upcoming showcase for the treasures of the Library, to open May 1 in celebration of the centennial and completed restoration in 1997 of the Thomas Jefferson Building.

Treasure Trove

'Treasures of the Library of Congress' Opens in Spring

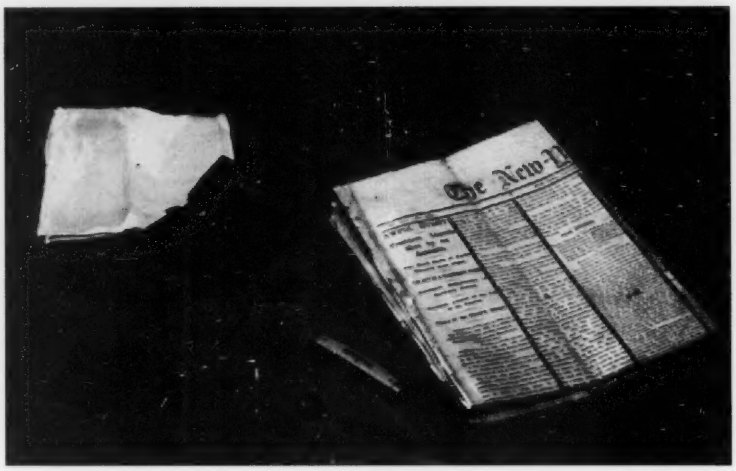
Dr. Billington has announced May 1, 1997, as the opening date for "Treasures of the Library of Congress," an unprecedented permanent exhibition of the rarest and most significant items relating to America's past drawn from every corner of the world's largest library. Many of the items have never been placed on display before.

A unique sampling of rare books, music, manuscripts, maps, photos, drawings, audio selections and video clips will give visitors a firsthand look at a cross section of the vast repository of more than 110 million items that has been called "America's Memory."

The exhibition, made possible by a grant of $1.1 million from the Xerox Foundation, will be the centerpiece of a yearlong celebration marking the official reopening of the Library's Thomas Jefferson Building during its 100th anniversary year. The Jefferson Building has been undergoing renovation since 1984 and will be seen in its fully restored state for the first time on May 1.

"The Library of Congress houses the largest and most diverse collection of recorded knowledge ever assembled on earth," Dr. Billington said. "For almost 200 years, this collection has informed legislators, impressed scholars and inspired creators. Now, with the grand reopening of the Jefferson Building, we have an appropriate venue to delight and inform millions of visitors with this exhibition. We hope that all Americans will come here to see the cultural patrimony that the Library of Congress holds in trust for them. And for those who cannot visit Washington, 'Treasures of the Library of Congress' will be available on-line as part of our continuing National Digital Library Program," available at http://www.loc.gov/.

The *Bay Psalm Book*, a hymnal printed by Stephen Day in 1640 was the first book printed in America.



While it is unusual for the Library to keep personal artifacts in its holdings, the contents of Abraham Lincoln's pockets on the night of his assassination are one of the highlights of the "Treasures" exhibition.

Paul A. Allaire, chairman and chief executive officer of the Xerox Corp., said: "As 'The Document Company,' Xerox is delighted to have a role in sharing and preserving the treasures of the Library of Congress with the rest of the world. This exhibition is a natural extension of the Xerox commitment to education and to learning about America's documentary heritage."

The Xerox Foundation is supporting the preservation of many of the items in the show, so that they may be displayed safely. In addition, the foundation is underwriting the construction of a self-contained display case, with the most advanced environmental and security technology, for the Library's "top treasures." One such treasure, Thomas Jefferson's rough draft of the Declaration of Independence, in his own hand with revisions by Benjamin Franklin and John Adams, will open the exhibition and be on display through July.

Because of preservation considerations, some of the more fragile documents will be displayed on a rotating basis. Although the objects will change from time to time, the Southwest Gallery and Pavilion will be permanently dedicated to the display of treasures from the Library's collections.

The "Treasures" exhibition will display some 200 items arranged in the manner of Thomas Jefferson's own library: Memory (History); Reason (Philosophy, including Law, Science and Geography); and Imagination (Fine

Arts, including Architecture, Music, Literature and the Leisure Arts).

A selected list of objects to be displayed initially in "Treasures" follows:

Memory

- A 1494 printed illustrated Christopher Columbus letter to the Spanish Court with news of his first voyage to the Indies;
- A 1507 *Cosmographiae introductio* by Martin Waldseemuller using the name "America" for the first time;
- The 1639 *Bay Psalm Book*, the first extant printed American work;
- George Washington's letter to Moses Seixas in 1790 guaranteeing freedom of worship and toleration of religious differences;
- The contents of President Lincoln's pockets on the night of his assassination in 1865 and one of the newspapers announcing his death;
- Walt Whitman's hand corrected copy of "O Captain! My Captain!";
- Maps, photographs and documents relating to the Civil War, including a letter from Mary Lincoln to Abraham Lincoln advising him to remove Gen. McClellan;
- Gen. George Patton's World War II diary and personal photograph album;
- Maya Lin's original drawing for the design of the Vietnam Veterans Memorial;
- Manuscript page and film footage from Gordon Parks's "Learning Tree."

Reason

- Book of the General Laws of the Inhabitants of the Jurisdiction of New-Plimoth, 1685;
- First slave narrative independently printed in the North American Colonies recounting the adventures of Briton Hammon, 1760;
- Thomas Jefferson's 1803 instructions to Lewis and Clark and maps relating to their expedition to the Pacific Northwest;
- Susan B. Anthony's personal copy of her book about her arrest in 1872 and trial for voting illegally, one of nearly 400 items in her collection at the Library of Congress;
- Samuel F.B. Morse's first telegraph message in 1844;
- Early Edison Camera Tests in 1892-93, among the earliest extant motion pictures;
- First field recording of Native American music containing Passamaquoddy songs and tales, recorded in 1890.

The "Frog-i-More Rag" is one of the first copyright deposits from the composer and jazz pianist Jelly Roll Morton.

Imagination

- Pierre L'Enfant's 1791 plan for Washington, D.C.;
- Thomas Jefferson's drawing of a "maccaroni" machine and instructions for making pasta;
- Panoramic photograph by George Lawrence of San Francisco after the fire and earthquake in 1906, with Nellie Keohan's letter describing it;
- First editions of Mark Twain's *The Adventures of Tom Sawyer*, L. Frank Baum's *Wonderful Wizard of Oz* and Ralph Ellison's *Invisible Man*;
- Recordings by music greats Jelly Roll Morton and Bessie Smith;
- Betty Crocker's "Vitality Demands Energy; 109 Smart Ways to Serve Bread..." and other cookbooks from the Library's special cookbook collection;
- Baseball memorabilia, including an 1865 baseball card and selections from Carl Sandburg's baseball collection;
- Materials relating to "Appalachian Spring," a ballet with music by Aaron Copland and choreography by Martha Graham, including film footage of a rehearsal, performance photographs and a recording of the composer at work. The work had its premiere at the Library of Congress in 1944 in the Coolidge Auditorium, now slated to be reopened in October 1997.

Hours are Monday through Saturday, 10 a.m. to 5 p.m. The Thomas Jefferson Building is at 10 First St. S.E. Access for people with disabilities is on Second Street S.E.

Early American
Library Acquires Carson Collection

by Bernard Reilly and Gail Fineberg

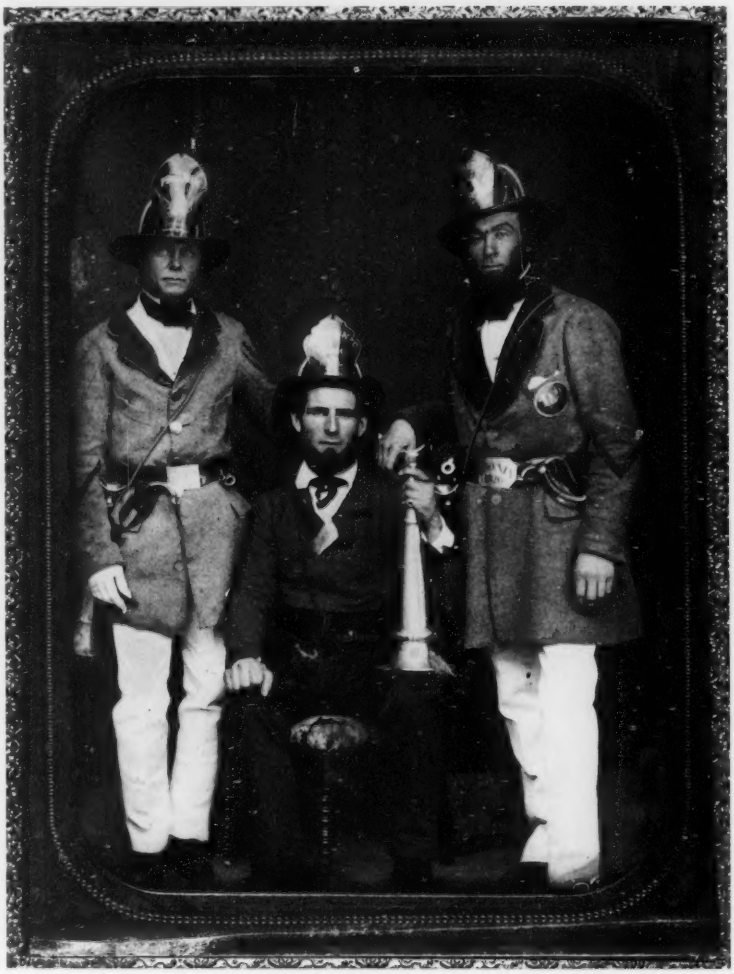
The Marian S. Carson Collection, believed to be the most extensive existing private assemblage of early Americana, has become part of the Library's collection of unique materials relating to the nation's history.

The collection includes more than 10,000 manuscripts, photographs, watercolors, books, broadsides, letters and other documents, dating from before the Revolution to the end of the 19th century.

A dinner honoring Mrs. Marian S. Carson, 92, of Philadelphia, and giving guests a peek at the Americana treasures was hosted by the Madison Council, Oct. 8, in the Great Hall. The Library named Mrs. Carson honorary curator of the Carson Collection of Americana.

The acquisition, by purchase and gift, of a collection valued between $6 million and $10 million, was announced by the Library Oct. 8. The Library will pay a total of $2 million over four years. However, Mrs. Carson donated outright the four most precious pieces in the collection:

- an extremely rare broadside printing (only two copies known) of the Declaration of Independence, believed to have been printed by Samuel Loudon in New York, circa July 10-20, 1776;
- a memorial portrait drawing of George Washington done in black and white chalk on paper by Charles Balthazar Julien Févret de Saint-Mémin (1770-1852). The portrait, circa 1800, was done within a year of Washington's death in 1799.
- a manuscript plan of Savannah, Ga., done in pen and ink, ca. 1796,
- Robert Cornelius's 1839 quarter-plate daguerreotype self-portrait. This daguerreotype is believed to be the earliest extant U.S. portrait photograph. Jacques Louis-Mande Daguerre announced his invention of a process for making "fixed," or permanent, images through the action of light on a photosensitive surface to the French Academy of Sciences in August 1839. In October, Philadelphian Robert Cornelius, working outdoors to take advantage of the light, made this self-portrait using a box fitted with the lens from an opera glass.



One of the several oustanding daguerreotypes of volunteer firemen from the Carson collection, this one by an unknown photographer, ca. 1850

Funds for the purchase of a major portion of the Marian S. Carson Collection have been provided by the Madison Council and by Madison Council members David Koch of New York,

An 1856 watercolor drawing by primitive artist Robert K. Griffin of the meeting of the Senate of the African republic of Liberia, it complements a group of daguerreotype portraits of the senators already in the Library's collections.

James and Margaret Elkins of Texas, Charles and Norma Dana of Connecticut, and Madison Council Chairman John W. Kluge.

Regarding her decision to place the collection at the Library, Mrs. Carson said: "I have known [the Library's] magnificent rare book and Americana collections for many years. It is the American institution most capable of caring for this vast and complex body of historical documents in its entirety, and of making them available to scholars." The Marian S. Carson Collection was assembled primarily by Mrs. Carson, building upon a base of historical materials collected by her late husband, Joseph Carson, her late husband's father, Hampton L. Carson, as well as her grandfather, Pennsylvania historian Julius Sachse.

Dr. Billington said, "The Carson Collection is remarkable for its breadth and richness. It is the product of the sustained collecting activities of Mrs. Carson and other members of her family, efforts in the best tradition of American antiquarianism. We are immensely gratified by Mrs. Carson's decision to place the collection at the Library. Moreover, the nation's scholars are indebted to her for her long and responsible stewardship of this remarkable archives. This is a collection informed by Mrs. Carson's scholarship and passion for the historical record."

The collection includes an extensive library of several hundred American books printed before 1800, including numerous early children's books. In its depth, variety and richness, the collection provides extensive new documentation on the founding of the nation, the shaping of the new national government and judicial system, and the development of nearly every realm of American endeavor, from education, religion and technology to industry, science and medicine.

Transfer of the collection began in July with Mrs. Carson's donation to the Library of several highly important manuscripts, broadsides and photographs. Under the terms of the agreement be-

IN CONGRESS, July 4, 1776.

A DECLARATION

By the REPRESENTATIVES of the

UNITED STATES OF AMERICA,

IN GENERAL CONGRESS ASSEMBLED.

Two of the four items from the Carson Collection donated directly to the Library: a memorial portrait of George Washington, made the year before he died by the artist Charles Balthazar Julien Févret, ca. 1800; and one of two rare broadside printings of the Declaration of Independence, ca. 1776

tween Mrs. Carson and the Library, the remainder of the collection will be conveyed to the Library over the next four years through a scheduled series of gifts and purchases.

During the last six years, Bernard F. Reilly, head curator of the Prints and Photographs Division, surveyed and assessed the collection and led the Library's efforts to acquire the collection. "This is an extremely important collection, the major portion of which is composed of manuscripts, broadsides and rare books. It was so large, in fact, that other competing institutions were unaware of the extent of the collection," Mr. Reilly said.

An agreement between Mrs. Carson and the Library was signed in July. The first installment of the collection was shipped in August. Mr. Reilly said the division plans to make some of the pictorial treasures in the collection available for scholars to use in advance of the May 1, 1997, opening of the "Treasures of the Library of Congress" exhibition (see story on page 376). Plans also call for the Carson Collection to be available on the Library's World Wide Web homepage (http://www.loc.gov/).

But, Mr. Reilly said, "We don't yet have a timetable for the processing and preservation of the entire collection," which, he said, will continue to be shipped to the Library during the next four years.

"The Carson Collection is one of the finest collections of Americana that was in private hands," said Gerard W. Gawalt, manuscript historian with a specialty in American legal history.

"This is a collector's collection, in the sense that it looks at the development of the United States from the perspective of Philadelphians," Mr. Gawalt said. "There is lots of material that relates to the Continental Congress, the development of government in Pennsylvania, the Quakers, religious freedom and antislavery movements."

Mr. Gawalt said one document of particular interest is a July 1789 speech by William Paterson, a senator from New Jersey and later a Supreme Court justice, on the importance of the separation of powers and the role of the U.S. Supreme Court in offsetting the powers of the executive and legislative branches of federal government. Pater-

son gave his speech during a Senate debate on the first judiciary bill to establish the Supreme Court.

Mr. Gawalt said the first installment of the Carson Collection in the Manuscript Division will be open to researchers after the first of the year.

The collection's historical treasures include rare documents:

- unpublished papers of Revolutionary War figures and the Continental Congress;
- letters of several U.S. presidents, including Thomas Jefferson, John Adams, James Madison and James Monroe, and of several signers of the Declaration of Independence; and
- a manuscript account of the departure of the first Pony Express rider from St. Joseph, Mo.

Paintings and Drawings

The Carson Collection contains more than 500 drawings, watercolors and silhouettes from the late 18th and early 19th centuries. Among them are:

- a watercolor self-portrait of the painter Gilbert Stuart;
- silhouettes made in Philadelphia's old Peale Museum, which from the 1790s through the early 1800s doubled as a portrait studio;
- James McIlvaine's watercolors of the Peninsular Campaign during the Civil War; and
- an 1856 watercolor drawing by primitive artist Robert K. Griffin of the meeting of the Senate of the young African republic of Liberia. The drawing relates closely to 11 daguerreotype portraits of members of the Liberian Senate and other officers of the nation already in the Library's collection. Liberia was settled by American freedmen and former slaves in the mid-1800s.

Prints and Photographs

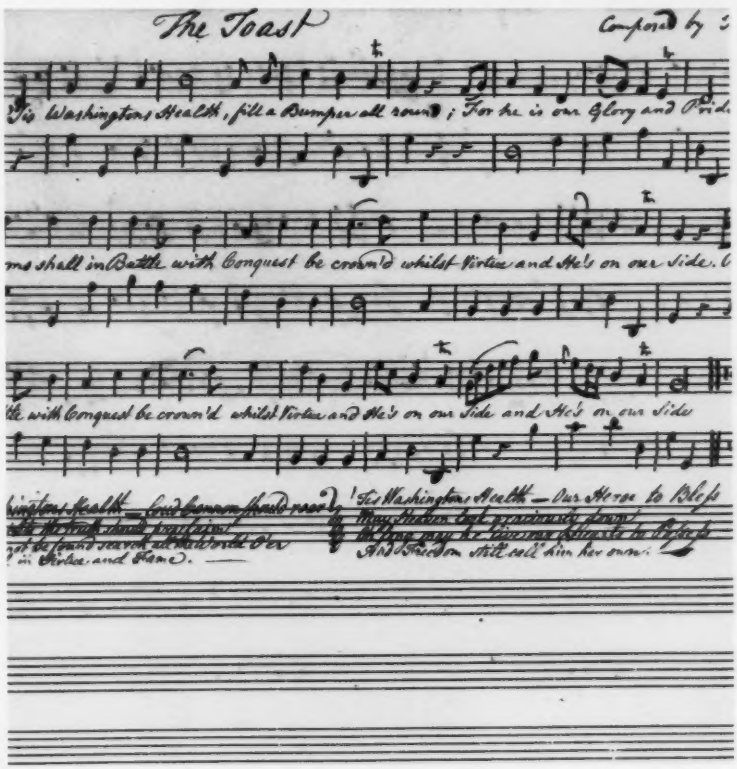
The Carson photographs strengthen the Library's already outstanding holdings notably adding more than 150 daguerreotypes, photographs on glass and early paper negatives and calotypes dating from the early years of photography in the United States, 1839 to 1854.

In addition to eight daguerreotypes by Cornelius, the collection also includes major works by his contemporaries William G. Mason, Marcus Root, Paul Beck Goddard and Rembrandt Peale; daguerreotypes and paper negatives by Frederick and William Langenheim; and a self-portrait daguerreotype by the pioneer Boston photographer Josiah Johnson Hawes. Several of these works, including Cornelius's self-portrait, were shown at the 1876 Centennial Exhibition in Philadelphia and were acquired from the organizer of that display by Mrs. Carson's grandfather, Julius Sachse.

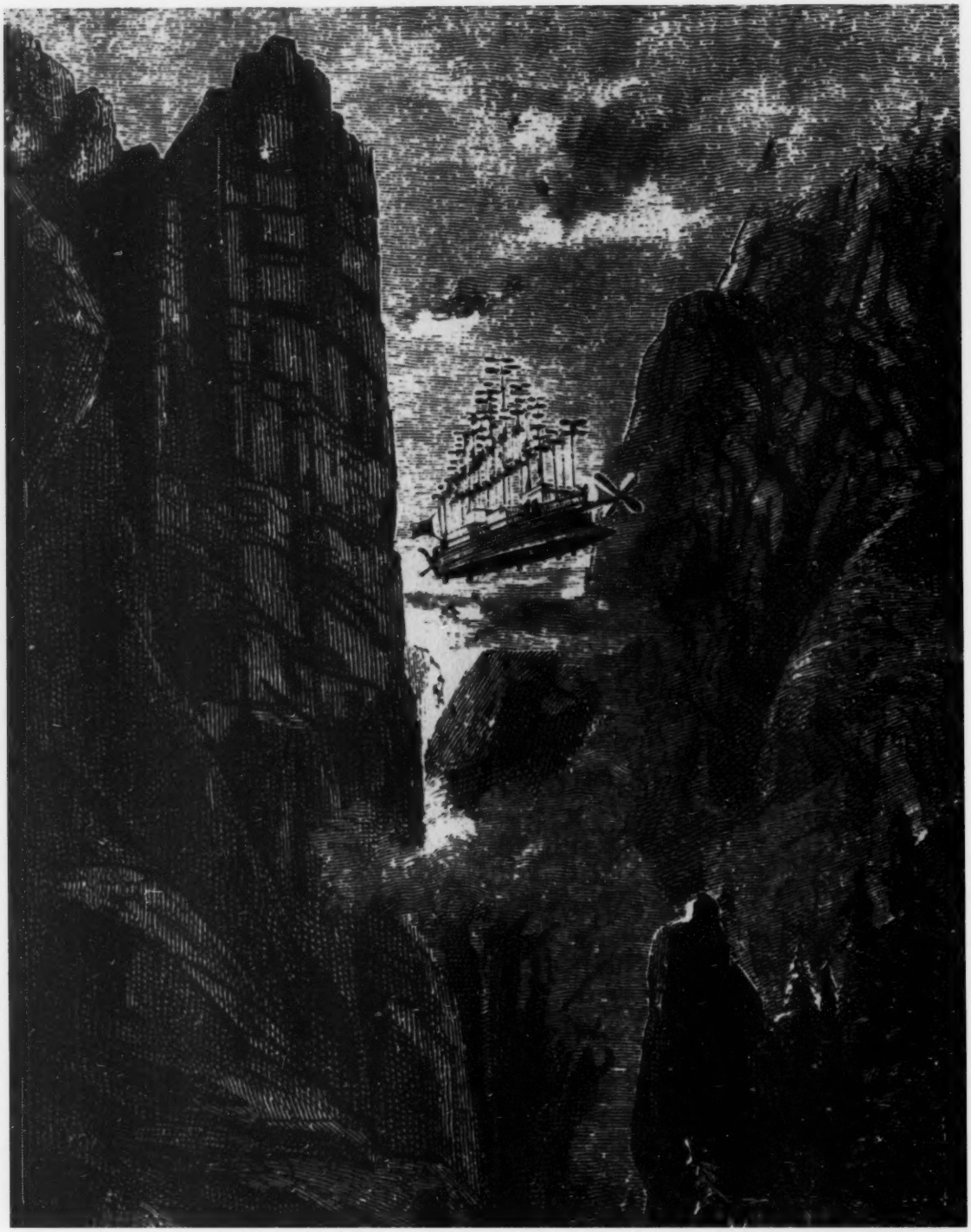
Rare Books and Pamphlets

Many of the rare books and pamphlets in the collection pertain to the early Congresses of the United States, augmenting the Library's unmatched collection of political pamphlets and imprints. The Carson Collection adds the first-known presidential campaign biography, written by John Beckley: *Address to the People of the United States with an Epitome and Vindication of the Public Life and Character of Thomas Jefferson*, published in Philadelphia in 1800. Beckley, the first Librarian of Congress (1802-1807), wrote the book to counter numerous attacks against Jefferson's character, which appeared in newspapers and pamphlets during the bitter election campaign of 1800.

"Fortunately, the duty of writing campaign biographies no longer falls to the Librarian of Congress," Dr. Billington told guests at the Oct. 8 dinner.


The Toast
Compos'd by
Tis Washington's Health, fill a Bumper all round; For he is our Glory and Prid
me shall in Battle with Conquest be crown'd whilst Virtue and He's on our Side.
He with Conquest be crown'd whilst Virtue and He's on our Side and He's on our Side
Tis Washington's Health — Our Hero to Bless
And Freedom still call' him her own.

The manuscript of *The Toast*, a Revolutionary War song written by Francis Hopkinson to honor George Washington, 1778



Voluminous Verne

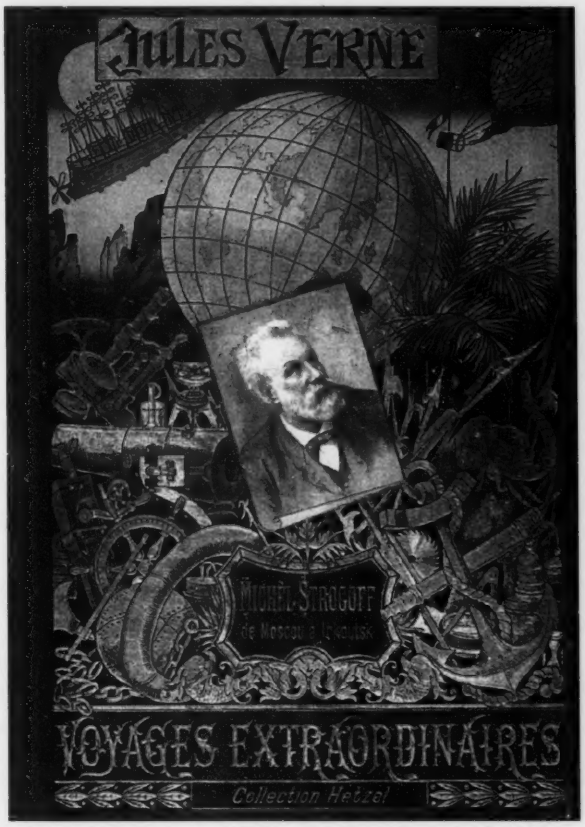
LC Holds Largest Jules Verne Collection Outside France

The renowned 19th century French science fiction novelist Jules Verne (1828-1905) has remained a favorite of American readers for more than a century. The Library of Congress holds the most comprehensive Verne collection of any institution outside the writer's native land.

This collection encompasses books, magazines, plays and movies, in many languages.

The core of the Library's Verne collection is some 400 rare Verne volumes donated by Willis E. Hurd (1875-1958). In 1940 Hurd founded the American Jules Verne Society, the first such group organized in the United States, and willed his Verne collection to the Library upon his death.

Hurd was the first collector to realize that most of Verne's 65 novels had been translated into English several times over the years. The translations varied greatly in quality. Hurd also discovered that publishers often issued the same Verne novel under different titles. So he decided to gather every variant Verne translation and title ever published, noting in each book how and when it was acquired. Today, the Library's diverse Verne collection reflects the wide-ranging success of Hurd's search.



Many of the early French editions of Verne stories featured a portrait of the novelist on the cover, as in this 1892 publication of *Michel Strogoff*.

Hurd also used his fluency in French to produce English versions of a number of Verne's untranslated stories. One of these was "Gil Braltar," a satire of British imperialism. Hurd arranged a privately published English-language edition in 1938, and the Library has the only surviving copy.

Sadly, many of Hurd's papers disappeared during the lengthy disposition of his estate. These include his English-language version of *Le Village Aerien (The Aerial Village);* only the Library has Hurd's copy of the original French text, with his Nov. 18, 1946, inscription noting that "its pages are those that I translated into American manuscript." Fortunately, tucked away in a number of Hurd's books were some of his hundreds of letters from various Verne authorities around the world, and these have been found and filed over the years by the librarians in the Rare Book and Special Collections Division.

Even before receiving the Hurd collection, the Library had acquired, through copyright deposit, some of the early English-language editions of Verne stories. These included a complete set of the George Munro Company's early Seaside Library volumes, fragile paper-cover books that were usually the first editions of most Verne stories in the United States.

The Library also holds copies of three 1852 and 1853 journals — *Sartain's Union Magazine of Literature and Art, The Working Man's Friend and Family Instructor* and *Graham's Magazine* — where some of Verne's earliest short stories were first published in English, long before he had acquired a reputation in his native France — and 11 years before the publication of his first novel.

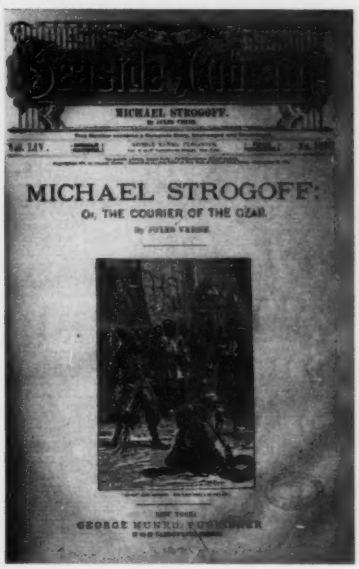
The Rare Book and Special Collections Division holds the only extant

Engravings such as Verne's vision of a giant helicopter in *Robur the Conqueror* in the French edition were often reprinted in the English translations.

Another dramatic engraving from a French edition of Verne's classic *De la Terre à la Lune (From the Earth to the Moon)*

Willis E. Hurd, Verne scholar, whose donation forms the foundation of the Library's Verne collection

Captain Nemo and his divers on the ocean floor; an illustration from *Twenty Thousand Leagues Under the Sea*



Hector Servadac, which told the story of travellers in space aboard a comet, and the novel *Michael Strogoff* were two paper-cover books from the George Munro Company's Seaside Library. These books were usually the first editions of most Verne stories in the United States during the 1870s and 1880s.

Scenes archived on 35 mm. paper strips from the 1910 Edison production of "Michael Strogoff"

copies of the earliest American appearances of one of Verne's earliest novels, *From the Earth to the Moon* (1865), in both a serial (*New York Weekly Magazine of Popular Literature*, 1867) and a book edition (American News Company, 1869).

In addition, the Library has a number of the magazines in which Verne's stories first appeared in France. One of these, *Le Figaro illustré*, was used in 1993 by Oxford University Press in publishing the first English-language translation of Verne's only fairy tale, *Adventures of the Rat Family*, which was also the first edition in any country to reprint all of the story's original color magazine illustrations (see LC *Information Bulletin*, Jan. 10, 1994).

Among the most unique aspects of the Library's collection are the plays adapted from Verne's works. These were received as copyright deposits during the 19th century, and many have been retained. Verne's greatest theatrical acclaim came in the 1870s with his stage adaptations of his novels *Around the World in Eighty Days* and *Michael Strogoff*. Direct translations of the playscripts were published, along with many pirated versions adapted by various playwrights. Some of the theatrical presentations of Verne's plays in the United States were by the contemporary masters of stage spectacle, the Kiralfy Brothers, Bolossy and Imre.

In addition to the scripts of the authorized Kiralfy adaptations of the Verne plays, the Library's Prints and Photographs Division has many theatrical posters promoting the productions. Plays adapted from Verne stories continue to be produced into

Two rare books received as part of the Hurd Collection; *The Chase of the Golden Meteor,* 1908, and *Master of the World,* 1915

modern times, and the Library's collection includes Orson Welles's 1946 script for his play *Around the World in Eighty Days,* with music and lyrics by Cole Porter.

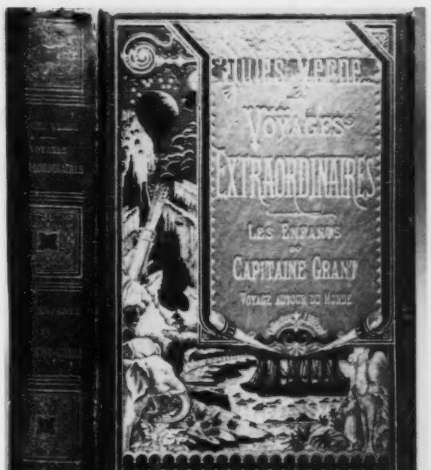
The Library's collection of Verne adaptations in the Motion Picture, Broadcasting and Recorded Sound Division (MBRS) is even more impressive. The Library has preserved the only surviving print of the first feature-length screen adaptation of a Verne story, the 1914 version of "Michael Strogoff." Also preserved at the Library is a later, sound version of the same novel, called "The Soldier and the Lady" (1937). This film was one of several versions of Michael Strogoff made by Russian émigré filmmakers, who used Verne's adventure novel to portray a positive image of Czarist Russia.

Other film and television adaptations of Verne stories range from animated versions to such little-known but foreign productions as the Mexican film "800 leguas por el Amazonas" (800 Leagues over the Amazon") (1960) and the Franco-Italian comedy "Les tribulations d'un chinois en chine/ L'uomo di Hong Kong" ("Up to His Ears") (1965). Because the size and scope of the Verne collection in MBRS make it the largest in the world, a festival of Verne films is planned for the Library's Pickford Theater.

Only in Europe, at particularly the museums at Verne's birthplace at Nantes and his home in Amiens, can one find collections that match the range of the Verne material at the Library of Congress.

—*Brian Taves*

Brian Taves (Ph.D., University of Southern California) is on the staff of the Motion Picture, Broadcasting and Recorded Sound Division and is a member of the Société Jules Verne.



An early French edition of *Les Enfants du Capitaine Grant (The Children of Captain Grant)*

This article is based on information in The Jules Verne Encyclopedia *(Scarecrow Press) by Brian Taves and Stephen Michaluk Jr. The research for the volume heavily utilized the Library's Verne collection.*

A still from a lobby card from the U.S. release of "Around the World in 80 Days" shows Shirley MacLaine (Aouda) and David Niven (Phileas Fogg) sharing a romantic moment on board a ship during their journey.

'80 Days'
Discoveries from a Unique Collection

The Jules Verne collection at the Library includes unique holdings in the Motion Picture, Broadcasting and Recorded Sound Division on "Around the World in 80 Days" (1956).

This classic is historically important not only as a faithful adaptation of the Verne novel, but also as a classic example of the 1950s epic-length spectacle, and for pioneering the 70mm wide-screen process. The collection was received from actress Elizabeth Taylor, widow of the movie's producer, Michael Todd, who died in an airplane crash while the film was still in release.

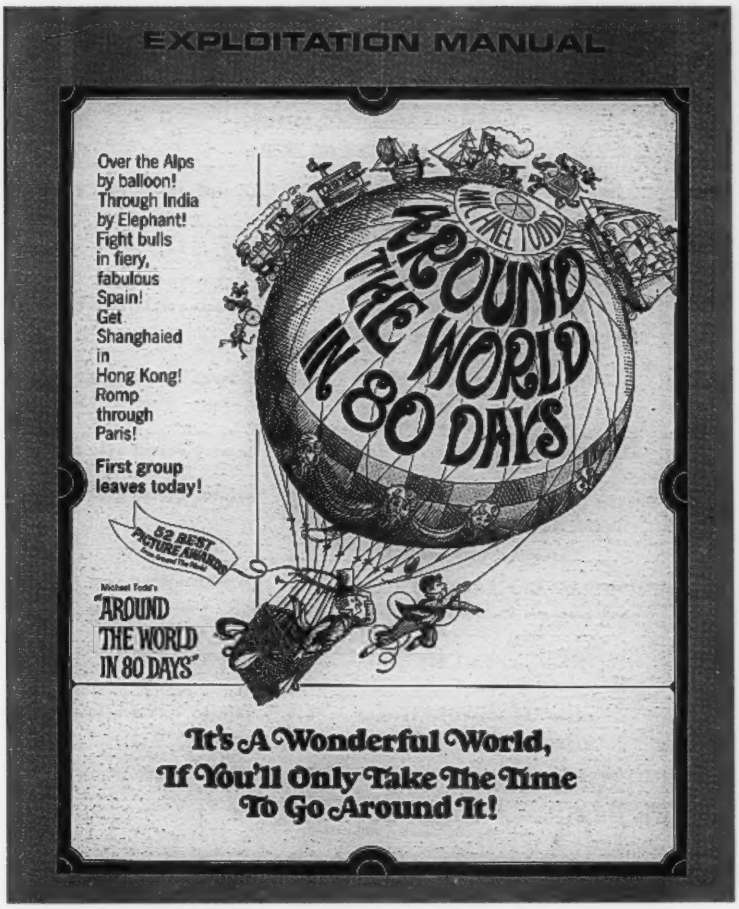
The Library's "Around the World in 80 Days" footage consists of 426 reels of picture and sound track material, in several languages, in 16mm, 35mm and 70mm. These range from preliminary rough cut "workprints" to production elements, preprints, color separations, tests, shots of the premieres and "behind-the-scenes" footage about the making and publicizing of the movie. The footage includes portions of the original 1957 German, Italian and French versions. Other original sound track material is broken down into various components, such as music, sound effects and dialogue.

Collections of this type, especially on a Hollywood feature, are unusual. When the material came to the Library, most of it was in many poorly identified or completely unmarked cans. The recent organizing and cataloging of the "Around the World in 80 Days" footage has led to new discoveries about the making of this classic adventure-comedy.

Michael Todd had been interested in the Verne novel since he briefly sponsored Orson Welles's 1946 theatrical production. In the mid-1950s, Todd was looking for a vehicle appropriate for Todd-AO, with which he sought to create a new wide-screen standard by photographing on a larger film stock, doubling the 35mm width to 70mm. The new 70mm process posed extraordinary technical challenges, especially for a neophyte film producer.

Apparently, most of the lead actors were chosen with relative ease, and David Niven was quickly selected for

A lobby card from the French release: Cantinflas (Passepartout) and David Niven (Phileas Fogg) escape a mob by boarding a train across India; the collection also contains collateral material such as the "Exploitation Manual" that contained suggestions to exhibitors for publicizing the film.


EXPLOITATION MANUAL
Over the Alps by balloon! Through India by Elephant! Fight bulls in fiery, fabulous Spain! Get Shanghaied in Hong Kong! Romp through Paris!
First group leaves today!
MICHAEL TODD
AROUND THE WORLD IN 80 DAYS
52 BEST PICTURE AWARDS
Michael Todd's "AROUND THE WORLD IN 80 DAYS"
It's A Wonderful World, If You'll Only Take The Time To Go Around It!

the part of Phileas Fogg. However, casting the role of the Indian princess Aouda proved more troublesome. The Library's collection includes some of the last tests for the role, in late September 1955. These include Jacqueline Park, a former Miss Ceylon inexperienced in acting, and two almost-forgotten actresses of the time, Suzanne Alexander and Marla English. Only after Todd decided against all of these did he bring in Shirley MacLaine, who at that time had only appeared in two movies, to portray Aouda.

After a year of preparation, principal photography began in September 1955, and was completed at the end of the year, although various effects work and other shooting continued until April 1956 (as indicated in cards in the collection that document each day's filming among several units). The expected budget doubled to $6 million as filming took place in 112 locations in 13 countries.

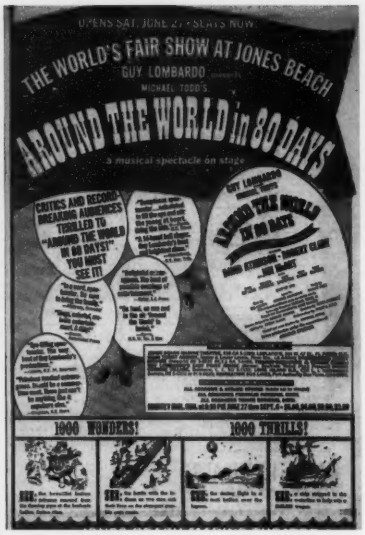
Raising financial backing was difficult, since Todd was a Hollywood outsider. Often movie-making continued with barely enough funding to keep going on a day-to-day basis. Nonetheless, Todd fast-talked dozens of top-ranked actors into roles as "cameo" stars.

Probably of greatest interest is the discovery of material cut before the final release. This includes two songs by Eddie Fisher, a close friend of the Todds who would marry Ms. Taylor after Todd's death.

More significant was a modern prologue in which Fogg and Passepartout board an airliner, with Charles Boyer arranging for their tickets, just as he suggests their balloon flight in the movie. Many of the other passengers boarding the plane are the cameo stars who will later appear during Fogg's travels — Victor McLaglen, Edmund Lowe, Cesar

It's A Wonderful World,
If You'll Only Take The Time
To Go Around It!
AROUND THE WORLD IN 80 DAYS
"AROUND THE WORLD IN 80 DAYS"
David Niven Cantinflas Robert Newton Shirley MacLaine

A typical full-page newspaper advertisement for the film


OPENS SAT. JUNE 27 • SEATS NOW
THE WORLD'S FAIR SHOW AT JONES BEACH
GUY LOMBARDO
MICHAEL TODD'S
AROUND THE WORLD in 80 DAYS
a musical spectacle on stage
1000 WONDERS!
1000 THRILLS!

Not only was there a film of Verne's classic but a musical stage version as well.

Romero, Reginald Denny, Melville Cooper, Tim McCoy, Buster Keaton, Joe E. Brown and Frank Sinatra. George Raft and Marlene Dietrich portray a quarreling couple, parts they will also play in the movie's San Francisco sequence. Passepartout walks about the airplane cabin, noticing his fellow passengers, exchanging a wary glance with Peter Lorre. Fogg takes his seat and begins to read a large book, probably *Around the World in 80 Days*.

This contemporary prologue was dropped in favor of a nonfiction introduction. In this new prologue, Edward R. Murrow compared the view of the Earth from a modern rocket with the 1902 science fiction film, "A Trip to the Moon," adapted from two Jules Verne novels about an 1865 journey to the moon and back to Earth.

An abundance of behind-the-scenes footage indicates that several documentaries about the making of the film during its shooting were contemplated. Footage of the New York and Hollywood premieres reveals them to have been gala, star-studded affairs, with many of the cameo and principal stars in attendance. "Around the World in 80 Days" was an unparalleled success at the box office and grossed an estimated $65 million alone in the first two years of continuous, worldwide release, and won an Academy Award for Best Picture.

Sadly, when the film is seen today, even the full-length versions on television or video are not in the original wide-screen format that was such an important part of the film's making. Should the movie someday be restored, the Library's collection will have much to contribute.

—Brian Taves

NACO Libraries Contribute 100,000 Name Authority Records in FY 1996

The 203 Name Authority Cooperative Program (NACO) libraries reached a milestone in fiscal year 1996, which ended Sept. 30. More than 100,000 new name authority records were added to the national authority file by the catalogers who participate in the name authority component of the Program for Cooperative Cataloging (PCC).

Associate Librarian for Library Services Winston Tabb said, "As libraries are faced with decreasing resources, it becomes critical that the Library of Congress lead other libraries, nationally and internationally, to cooperate in building authority files for the mutual benefit of us all. NACO's milestone of 100,000 name authority records produced in a single year proves again the value of our cooperative cataloging programs. On behalf of the Library of Congress, I thank all of the institutions, including the bibliographic utilities, that have supported this important effort."

Contributions have increased approximately 10 percent a year over the past three years. Not only was this year's achievement significant because of the numbers of records added, but also because for the first time in the 20-year history of NACO, participating libraries collectively added more new headings to the file than catalogers at the Library. The Program for Cooperative Cataloging is an international cooperative effort aimed at expanding access to library collections by providing timely, useful and cost-effective cataloging that meets mutually acceptable standards of libraries around the world.

This success is because of the expansion of the program and the willingness of the cooperating libraries to assume greater responsibility for building the national authority file. As participation in this important collaborative effort became easier through simplifications implemented by the Library of Congress as well as the enhanced use of technology, libraries in North America and Europe have responded enthusiastically with increased contributions.

With this accomplishment, the Program for Cooperative Cataloging has realized a fundamental goal: Responsibility for building the national authority file has gradually become a national effort, led by the Library of Congress, of all the participating libraries. An increasing number of institutions are sharing the task of providing authoritative data to libraries in the United States and abroad. In its third decade NACO will continue its efforts to increase the number of public libraries, special libraries, archives and other organizations that contribute quality records to the Program.

For more information about NACO and the Program for Cooperative cataloging, visit the PCC home page at http://lcweb.loc.gov/catdir/pcc/.

Library Publishes New Editions Of Four Classification Schedules

Library of Congress Classifications: B-BJ, Philosophy, Psychology; N, Fine Arts; Q, Science; and U-V, Military Science, Naval Science, all 1996 editions, are now available from the Cataloging Distribution Service of the Library of Congress.

The new edition of *LC Classification: B-BJ*, the first update since 1989, includes classification data created through early 1996 and incorporates changes made since the previous edition.

The 1996 edition of *LC Classification: N, Fine Arts* is the first new edition in 16 years. The new schedule is easier to use with the expansion of many areas.

LC Classification: Q, Science replaces the 1989 7th edition. Notes and references have been reworded for increased clarity, and topics in A-Z lists that previously appeared only in the LC shelflist have been added. Also, a table for chemicals has been created, and some indentions have been simplified.

LC Classification: U-V, Military Science. Naval Science combines Classes U and V into a single volume, replacing the 1992 (Class U) and 1993 (Class V) editions. This new edition cumulates existing data with additions and revisions to the earlier volumes.

The 1996 editions of the new classification schedules have been produced using a new, automated system that will make revisions easier and updates more rapid. Each classification schedule has been printed with a more legible typeface and bound with a sturdy, laminated plastic cover.

All of the new classification schedules come in a new, smaller and less bulky 7 1/4-by-10 1/4-inch format with two-sided printing. Tables and indexes are marked with thumb tabs for easy content location. The new schedules also have new cover designs and colors to help users quickly distinguish older schedules from the new ones.

Library of Congress Classification: B-BJ, Philosophy. Psychology, 1996 edition, ISBN: 0-8444-0927-8. Approximately

Continued on page 393

News from the National Library Service

Audio Book Users Benefit from RIAA Action

An effort of the National Library Service for the Blind and Physically Handicapped and the U.S. Copyright Office, both part of the Library of Congress, will result in high-speed duplicating equipment being donated to the library program in Georgia that serves blind and physically handicapped patrons.

Georgia's users of audio books are the beneficiaries of a raid on counterfeit music cassette pirates in Atlanta. The raid was part of a national operation orchestrated by the Recording Industry Association of America (RIAA) and law enforcement agencies against pirates who had been breaking copyright laws to duplicate music tapes, which sell for between $2 and $5 on the illegal marketplace.

RIAA donated five units of seized high-speed tape-duplicating equipment to the Georgia Library for the Blind and Physically Handicapped on Wednesday, Oct. 16, at 3:30 p.m. in the Georgia Department of Technical and Adult Education's State Board Room in Atlanta.

The Georgia library will use the machines to reproduce recorded materials for the state's blind and handicapped readers of talking books. Each machine is capable of making 11 copies of both sides of a 60-minute tape and rewinding them in less than two minutes. The equipment, estimated to be worth $29,000, was seized in a raid by the Cobb County Sheriff's Department in October 1992 in Roswell, from a tape-counterfeiting factory that had the capacity to produce 1.8 million tapes a year, with an estimated loss of $18 million to the recording industry.

Until recently, seized supplies and equipment would have been destroyed. To prevent duplicating equipment from falling back into the hands of tape pirates, authorities smashed the $12,000 tape duplicators instead of selling them at auction, as is the case for other seized property.

RIAA explained this routine destruction in September 1995 in a briefing to the Library of Congress Copyright Office, which issues copyrights to the recording industry. Attending the briefing was Mary Levering, associate register for national copyright programs and a former chief of the Network Division of the National Library Service for the Blind and Physically Handicapped. "I know a community that could use this equipment," she told RIAA officials. Later, Steven D'Onofrio, RIAA executive vice president and director of anti-piracy, and

Following is a letter to Frank Kurt Cylke, director of the National Library Service for the Blind and Physically Handicapped, on Sept. 29:

My son Randy and I are extremely indebted to many members of your staff who gave us an exceptional tour of your facility on Friday morning, Sept. 27th.

Randy is 45, blind, and has cerebral palsy. He started reading talking books when he was 8. Since there was no class in school for his multiple handicaps, he received all his education from talking books. From these books he also learned vocabulary and sentence structure so that at age 20 he memorized the shape of every number and letter and how words were spelled, and started communicating on a word board with raised letters, attached to his wheelchair.

You can understand why it has been a dream and a goal of Randy's to visit your library service. So his 45th birthday gift from his Mom and Dad was to fulfill that wish.

There were many people who made our visit complete, starting with Officer Jackson, who made the parking arrangements, and Beverly Massie, who arranged for our guide.

Freddie Peaco gave us an outstanding presentation of the activities and responsibilities of each department and arranged for further explanations from representatives of each department. She also deciphered Randy's request for a cassette of Magazines in Special Media, (magazine index) which he couldn't get at home because no one understood what he wanted.

Ruth Foss found the status and book numbers of titles that our own library said were not available. Ed Pitts explained how the books were first made, and Bob Mainhart told us how books were inspected and what happens to bad tapes. Lloyd Rasmussen and Freddie showed Randy how to use the new combination tape and disc player, and its advantages and disadvantages compared to his C-1. Linda Redmond popped into our group to meet Randy and make sure his questions, which were many, were all being answered. Michael Moodie gave Randy some souvenirs, which Randy proudly displayed when he returned to his residential facility.

Thank you very much for allowing Randy's dream to be fulfilled.

Gratefully,

Kirk Reid

Frank Kurt Cylke, director of the Library of Congress program, reached an agreement, later formalized into a memorandum of understanding, for the nation's libraries for the blind to receive the confiscated duplicating equipment.

"RIAA is working to give the seized tape-duplicating machines to talking-book libraries across the country," said Charles Lawhorn, senior regional anti-piracy counsel for RIAA in Los Angeles, site of the first such donation earlier this year. As a result, at least 18 pieces of industrial high-speed tape-duplicating equipment have been or will be soon turned over to regional libraries in California, Georgia and Texas. The total estimated value of this equipment is $108,000.

RIAA is a private, not-for-profit corporation whose member companies represent 90 percent of all legitimate recorded music sold in the United States. RIAA has 12 investigators and five attorneys nationwide in its anti-piracy unit. Since 1991, RIAA's efforts have resulted in 1,552 arrests and indictments and 799 guilty pleas and convictions of manufacturers and distributors of pirated sound recordings.

The Library of Congress talking book program is a free national library program of braille and recorded books and magazines administered by NLS. Full-length books and magazines are produced in braille and on recorded cassette. These reading materials are distributed to a cooperating national network of 143 regional and subregional (local) libraries, where they are circulated to eligible borrowers in a readership of 776,000. More than 22 million recorded and braille books are circulated annually to these eligible borrowers. Reading materials and playback machines are sent to borrowers and returned to libraries by postage-free mail. Established by an act of Congress in 1932 to serve blind adults, the program was expanded three times: in 1952 to include children, in 1962 to provide music materials and in 1966 to include individuals with other physical disabilities that prevent the reading of standard print. In 1996, the U.S. Copyright Law was modified to grant nonprofit agencies automatic permission to reproduce nondramatic literary works in special formats.

Classification Schedules

Cont'd from page 391

300 pages. Price: $34 (North America) $39 (outside North America).

Library of Congress Classification: N, Fine Arts, 1996 edition, ISBN: 0-8444-0907-3. Approximately 570 pages. Price: $34 (North America) $39 (outside North America).

Library of Congress Classification: Q, Science, 1996 edition, ISBN: 0-8444-0928-6. Approximately 700 pages. Price: $36 (N. America) $46 (outside N. America).

Library of Congress Classification: U-V, Military Science. Naval Science, 1996 edition, ISBN: 0-8444-0926-X. Approximately 300 pages. Price: $34 (North America) $39 (outside North America).

Order one or more of the classification schedules directly from: Library of Congress, Customer Services Section, Cataloging Distribution Service, P.O. Box 75840, Washington, DC 20013-5840; telephone (800) 255-3666 (U.S. only) or (202) 707-6100; fax: (202) 707-1334. TDD: (202) 707-0012. Internet: cdsinfo@mail.loc.gov; WWW: http://lcweb.loc.gov/cds/cdsintro.html/.

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Information Bulletin

THE MAGAZINE OF THE LIBRARY OF CONGRESS CIVILIZATION

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News from the Center for the Book

Maryland Center for the Book Approved

Dr. Billington, Pat Bates, coordinator of the Maryland Center for the Book, John Cole and Norma Hill, director of Howard County Libraries, celebrate the opening of the Maryland Center for the Book in Columbia, Md.

The Library has approved a proposal for a Maryland Center for the Book that will be affiliated with the Center for the Book in the Library of Congress. It will be located at the Howard County Library in Columbia, Md. Pat Bates, the library's adult program coordinator, will serve as coordinator for the new Maryland center.

"We are delighted that the Howard County Library has taken this initiative and will be pleased to work with Pat Bates, who is one of the most experienced humanities programmers in the country," said John Y. Cole, director of the Center for the Book.

Howard County Library Director Norma Hill said, "Becoming the home of the Maryland Center for the Book reaffirms our commitment to the importance of books in the lives of our citizens, even as technology changes how libraries do business. We look forward to providing this service to our state."

The goal of the Maryland Center for the Book at the Howard County Library is "to bring the world of ideas fostered in books into the thoughts and minds of Marylanders." It will pursue this goal through statewide programs in libraries, senior sites and work sites; by celebrating the state's literary heritage; and by recognizing the contributions made by Maryland authors, publishers and others involved in the book arts and the book trade.

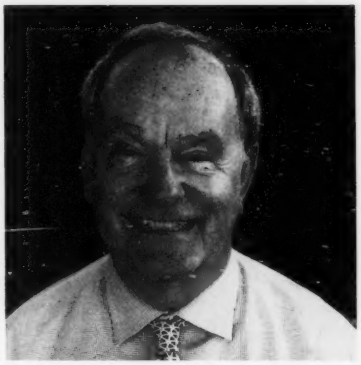
The Maryland Center for the Book's advisory committee will include authors, librarians, humanities scholars, book sellers, publishers, corporate sponsors and other Marylanders interested in promoting books, reading and libraries.

For information about the new center, contact Pat Bates, Howard County Library, 6600 Cradlerock Way, Columbia, MD, 21045, telephone (410) 313-7768.

☐ **Richard Bolles to Speak on Nov. 22.** As part of its "Books & Beyond" lecture series, the Center for the Book will sponsor a presentation on Nov. 22 by Richard Bolles, author of *What Color Is Your Parachute? A Practical Guide for Job-Hunters and Career Changers*. It will be held at noon in the West Dining Room on the sixth floor of the James Madison Memorial Building. The talk is free and open to the public.

What Color Is Your Parachute?, the most popular job-hunting book in the world, is a publishing phenomenon. More than 24,000 people a month purchase the book, which is now revised and updated annually by the publisher, Ten Speed Press in Berkeley, Calif. In its lifetime, it has been on *The New York Times* best-seller list 288 times. The book has been translated into seven languages, and more than 5 million copies are in print.

Richard Bolles's background is in engineering, physics, theology and career counseling. He is a graduate of the Massachusetts Institute of Technology, Harvard University and the General Theological (Episcopal) Seminary in New York City. He has been an ordained Episcopal priest for the past 43 years.



Richard Bolles, author of *What Color Is Your Parachute?*, lectures in the "Books & Beyond" series in November.

☐ **"New Tools For Reading and Writing" to Be Discussed on Nov. 15.** Graziella Tonfoni, professor of linguistics at the University of Bologna, Italy, and author of *Writing as a Visual Art* (1994), will present an informal talk and presentation about "traditional"

book reading and "new" technology navigation at the Library on Nov. 15. It will be held at noon in Classroom 654-AB, adjacent to the Mumford Room, on the sixth floor of the James Madison Memorial Building. The talk is free and open to the public.

Professor Tonfoni, the author of more than a dozen books and internationally known for her research in the fields of communications, textual theory and cognitive science, has been a visiting scholar at MIT and Harvard University and has presented her research work at many U.S. universities and research centers.

□ **Center for the Book Hosts U.S. Celebration of International Literacy Day.** On Sept. 9, in cooperation with the International Reading Association (IRA), the Center for the Book welcomed 60 participants to a program and celebration of International Literacy Day 1996. The event took place in the Madison Building's Mumford Room. The program included a panel discussion among U.S. literacy leaders about the topic "Literacy's Role in Creating a Civil Society," moderated by Center for the Book Director John Y. Cole; a talk by U.S. Senator Paul Simon (D-Ill.), a strong supporter of literacy and library programs; a message about International Literacy Day 1996 from President Bill Clinton and read by Andrew Hartman, director of the National Institute for Literacy; and announcements of the 1996 UNESCO Literacy Awards, including IRA's $15,000 literacy prize, which was awarded to the Mini-Schools Project in the La Saline District of Port-au-Prince, Haiti. The award, which will support a project that has already established 175 minischools with 900 instructors who serve 25,000 students, was accepted by Claude Ambroise of the Haitian embassy.

The day was described by John Micklos Jr., editor of IRA's bimonthly newspaper *Reading Today:* "A few steps from a beautifully mounted exhibit about Chilean poet and Nobel laureate Pablo Neruda, a representative of the Haitian government stood to give her thanks for an award that helps people

The International Literacy Association's literacy prize to a Port-au-Prince Mini-Schools Project was accepted by Claude Ambroise of the Haitian embassy.

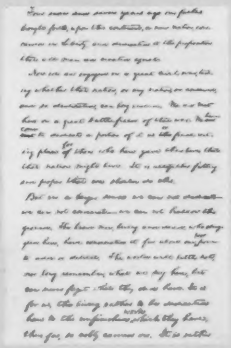
in her country acquire the most basic, essential literacy skills. People from the richest and poorest nations of the world gathered [for an event] that reflected the continuum of literacy's benefits: from the rarefied pleasures of Neruda's poetry to the basic skills more and more necessary for people in Haiti or anywhere else to exist with comfort and dignity."

Speakers on the panel about "Literacy's Role in Creating a Civil Society" were Tom Keehn, senior adviser to the American Forum for Global Education; Jack Pilulski, professor of reading education at the University of Delaware and president-elect of the International Reading Association; Andy Radolf, a member of the UNESCO staff, representing UNESCO Director-General Frederico Mayor; John Comings, president of the U.S. Coalition for Education for All; and Dan Wagner, director of the National Institute for Adult Literacy.

In his remarks, Sen. Simon described how he first became concerned about America's literacy problem and one of the results: he became a sponsor of the National Literacy Act of 1991. The problem is still acute, he noted, citing these statistics: there are approximately 3 million adults in the United States who do not recognize their names in print and 23 million who cannot read newspapers or fill out employment forms. About 20 percent of the U.S. population, he said, reads at or below the fifth-grade level.

Other UNESCO International Literacy Day prizes included the Noma Prize, given this year to the State Crusade for Adult Education of the government of the Mexican state of Hidalgo; and the King Sejong Literacy Prize, which went to literacy projects sponsored by two recipients: the Culture and Education Department of the Armed Forces in Saudi Arabia's Ministry of Defence and Aviation, and the UNESCO Club Dibwa Dia Ditumba in Zaire.

Gettysburg Address Exhibition



A special display of the John Hay copy of the Gettysburg Address in Lincoln's own handwriting will be on view for three days only, Nov. 16, Nov. 18 and Nov. 19 in the Great Hall of the Thomas Jefferson Building. The exhibit has been mounted in honor of the 133rd anniversary of Lincoln's delivery of his historic speech at Gettysburg on Nov. 19, 1863. The Gettysburg Address will be on display each day from 10 a.m. to 5:30 p.m. The exhibition is closed on Sunday, Nov. 17.

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